## OLD COMEDY RECLOTHED.

New Artists Try Their Talent on "The School for Scandal" at Daly's Theatre.

MUCH ADO ABOUT ADA.

Farce and Frivolity Run Wild in a New Play by Comyns Carr at the Lyceum.

CONCERNING "NERVES."

Hysteria on the Boards - From the French-The Play and the Players-Lydia Thompson in "The Dazzler"-"U S. Mail."

There is at least as much to praise as to blame in Mr. Daly's revival of "The School for Scandal." If in principle we cannot but object to the disdain he shows for the stagecraft of his author; if we contend that such a man as Richard Brinsley Sheridan knew what he meant when he arranged his scenes and question Mr. Daly's right to tamper with them, on the other hand I think few people will deny that some of the changes which we remarked on Tuesday night have made the comedy

So far, then, as the carpentering issue is conserned we need not quarrel with the Daly version

Though Mr. Daly has transposed and tinkered freely he has at all events not changed his text. As for his cuts in the first act they were, perhaps, Judicious. Were Sheridan alive he might approve

But Mr. Daly had no shadow of a right to come between us and the author as he has done by his deliberate perversion of the spirit and the meaning of some characters in the play.

Nor can he be acquitted of-shall we say want of knowledge?-for the mistakes which marred his

And, lastly, it would be only fair to ask whether, with his company, it was not rather rash and illjudged to produce a work of which the interpretation demands not only talent but training and ex-perience, of a kind which his actors cannot hope to

I take exception to the very modern tone of Mr. Dary's actors, who fancy that because they do not know how people spoke and moved and smiled in

the last century they need not learn.

They have one way of playing comedy at Daly's and only one. Whether the piece be Sheridan's or Shakespeare's or Schönthan's or Jerome's, the is due, I suspect, to the actors by whom it was inactors are always good, bright, middle class Ameriterpreted. And if, par impossible, it should prove a
Street Theatre on March 30 for a long run. Miss Davemport
reopons her season in Boston on Tuesday at the Hollis
Street Theatre. cans. They cannot make distinctions between "now" and "then." They change their costumes,

but they keep their characters. Other able
Now this, with all respect, is not a virtue but a formance. fault, and I am beginning to think it is a fault past

In each production it grows more painful and It is the bad result of a false system-of the Daly system-which, instead of making actors fit their parts, adapts the parts to the actors. So that, by what names soever they may be described on the bills, the characters are always Drew, Clarke, Lewis, Rehan, Gilbert.

This is an old, old story, but a very true one. And it is likely to be true while Daly's lasts.

It does not matter-if you want to see, not Lady Teazle, but Miss Rehan; not Joseph Surface, but George Clarke: not Moses, but James Lowis, "lan't she just too cute! Isn't she just lovely!" gushed a lady in the stalls when Miss Rehan was

announced at Lady Sneerwell's. I grant the cuteness and I grant the loveliness. But they do not make Miss Rehan one bit more

like Lady Teazle, to see whom (and not Miss Rehan) We all know what the author meant his Lady

Teazle to be. She is a teasing, giddy, vain, but not a vuigar woman, with a good heart hidden away somewhere beneath her flightiness and coquetry. a real regard for her old husband and at least a fair share of refinement.

The change from the simplicity and dulness of



MISS MAY ROBSON AS EMMA, WHOSE NERVES HAVE DEEN SHATTERED,

her country home, where she "played Pope Joan with the curate," "read novels to her aunt" and "strummed her father to sleep," to the fashionable glitter of her life in London, has for the moment

But it has not made her coarse and callous. She has not changed her nature with her wig. She is seen it. a coquette, but not a cocodelle.

The Lady Teazle of Miss Rehan is ill conceived and inconsistent. In the two opening acts it shocks you by its triteness and heartlessness. In the later scenes it grows more plausible and human. But how are we to reconcile the end with the beginning?

A little want of breeding might be pardoned in the lady. But not such boisterous ill taste and lack of feeling as Miss Rehan displays in her and when she wheedles her fond spouse out of his

Miss Rehan makes amends toward the close of the play. In the screen scene she is touching and most womanly.

Why is she guilty of her earlier sins? Why does she romp about the stage like an untutored school her exits? Why does she gasp and sigh at us?

Because she is the spoiled child of the public and because she has been trained in a bad school. We are ourselves to blame as much as she is. Mr. Daly is to blame. The Daly system is to blame.

John Drew would make an excellent Charles Surface if he could rid himself of his stiff nineteenth century air and borrow just a touch of Miss Reban's swagger.

He is too diffident for Charles. That worthy was more reckless and more brilliant. Charles Coghlan gave the cue to the character. I doubt if you could There is more Hare than Gilbert in Charles

mendable and clever. But what can be said for James Lewis' Quaker

Rowley of John Moore and most of the minor characters? And how can Mr. Daly defend the introduction of a sword dance in the minuet danced in a London room toward the close of the last century (and danced badly); or the Harrisonian plush chairs

which disfigure his rococo sulon; or his queer brie-Those, however, are trifles. I would not mention them had the revival not been so pretentious.

Nor need they greatly mar your enjoyment of much that is both good and pleasing in Mr. Daly's

"Nerves" is the title of a three act farce, a transation by Comyns Carr, of Blum and Toche's play. 'Les Femmes Nerveuses," which was produced,

without pronounced success, at the Lyceum last Monday "Les Femmes Nerveuses" was a burlesque on a theme which has been used in many novels by

Zola, de Goncourt, Paul Alexis et hoc genus omne. Neurosis has a meaning in France. It includes half the ills that modern flesh is heir to. It explains half the crimes which startle us when we take up our Figure. It is the cause and the excuse

Perhaps neurosis has a meaning here, too. But it is not as yet a fashionable ailment, and as a subject for a farce it seems a failure.

We have met women as hysterical as Mrs. Armitage and Mrs. Buxom Brittle, but they are not so common here as in France and therefore they do not appeal to us so strongly as they did to the frequenters of the theatre at which the play was produced in Paris.

of many murders.

Wheatleigh's Sir Peter, but I do not like it less on that account.

Mrs. Gilbert's Mrs. Candour, Sidney Herbert's a fair Louisianian and takes service in the Grande Backbite, Harry Edwards' Sir Oliver, Miss Prince's
Lady Sneerwell are all in various ways alike com-

CHANGES AT THE THEATRES. Moses—a Moses who "gags"—or for the heavy and THE NEW AND THE OLD PLAYS WHICH WILL BE labored Joseph Surface of George Clarke, the feeble SEEN DURING THE WEEK.

The astraction at H. R. Jacobs' Theatre this week will a "Money Mad." Arrangements have been concluded for prolonging the stay of the Japanese acrobats at the Eden Musice another two months. "Nerves" will be kept on at the Lyceum Theatre until the end of Leut, when Mr. Frohman will make his prom-ised old comedy revival.

ised old comedy revival.

The naw Manhattan Athletic Club heuse is to be shown in Mr. Pitous play, "The Power of the Press," when it is produced at the Star Theatre in March.

"The Standaughter," Miss Annie Ward Hiffany's new play, will be seen at the Columbus Theatre this week. The play will be given with its original cast and scenery.

Mr. Sidney Weolleti's series of poetic recitals at the Madison Square Theatre will begin on the afternoon of February 6. His first recital will be "Lays of Ancient Rome."

Miss Rose Coghlan inlands to produce for the first time to morrow night Mr. Charles Reade's own drame-lization of his sketch. "Art a Bramatic Tale," at the Park Theatre, Philadelphia.

Another small hand of Indians from the Port Koogh keservation will join those already at the Palace Museaum omorrow. On the stage "The Pirates of Penzance" will re given, in addition to a specialty bill, during the week. Mine. Bernbardt will begin her season at the Garden heatre on cohrany 5 in "La Tosca." Dunnesne will be the Baron Scarpia: Fleury, Maris Gavanndonsi; Angelo, leasne Angelotte and Jane Me, the Keine Maris Caro-tic.

The Munnchaners will hold the stage at the Amberg catre throughout the present week. The repettery is follows: To-morrow. Tuesday, Thursday and Satury, "Der Protsenbeuer;" Wednesday and Friday, "Das literi,"

Such success as "Nerves" has scored in London Miss Fanny Davenport in "Cloopatra" at the Broadway



terpreted. And if, par impossible, it should prove a hit here, it will unquestionably owe its luck to Miss Robson, Miss Cayvan, Miss Effic Shannon and the other able artists who take part in the Lyceum per-

The Armitages have not been wedded long, but they have passed the golden period of the honey-moon, and when the curtain rises they appear to be nearing the rocks which wreck so many happy

Their Soylla is hysteria. Like Mrs. Brittle, her mother, Mrs. Armitage has fallen a prey to "nerves." If Mr. Armitage twiddles his thumbs or wags his leg she gets excited. A broken teacup is magnified into a tragedy, and life becomes a weary, angry tale of tiffs and tantrums.

Poor Armitage at first endures in silence. Atlast he, too, grows nervous. His slavey Emma falls an early victim, and at the least complaint breaks out in sobs or giggles.

Mme. Zephyre Elaine, another victim, comes to see Mrs. Armitage about a servant's character. She

is engaged to one Caramel, a confiseur. The first act, which suggests "The Lottery of Love," ends with a quarrel between the Armitages, The wife gets augry and writes a silly letter to M. Caramel, whose name she has picked out of the

"I'll be divorced," she cries. "T'll join my Cara-

The door slams and down goes the curtain. The second act transports us to the confiseur's. Caramal whose head is full of his Zankyre is driven almost mad by the eccentric behavior of the Brittles and the Armitages.

Emma, the slavey, has kept back the letter of her mistress. Not knowing this, the Brittles and the Armitages call on him. Mrs. Armitage wants to get back her letter. Her husband wants to kill his fancied rival. As for the Brittles, all they seek is to hush up a threatened scandal. The wife takes refuge in the bedroom of M. Caramel, where she is discovered by Mr. Armitage, the Brittles and Zephyre. The curtain falls on a distracted group

and a divorce scems certain. Things come right in the third act, when Caramel clears himself and Mrs. Armitage repents her folly. Emma explains that the letter which has caused so much trouble (and prolonged the play)

was never sent, and all ends happily. "Nervea" is an artificial play, of course. It is unsuited to the boards of the Lyceum and unworthy of the actors who adorn it. But it may serve as a link between "The Idler" and the comedy which is to follow it.

With the exception of "The School for Scandal" revival and the production of "Nerves," the only novelties we saw in the theatres last week were Mr. Haddon Chambers' one act play, "The Open Gate," and two farce comedies, "The Dazzler" and

"The Open Gate" will add but little to the fame of its author, though it may prove useful as a preface to the farce at the Lycoum,
As for the "Dazzler," in which Lydia Thompson,

the perennial blonds, appeared last week at the Park Theatre, it is cheap and flashy. Of "U. S. Mail" I cannot speak, I have not

MR. BARRETT'S ITALIAN TRAGEDY. SOMETHING ABOUT THE NEW PLAY WHICH IS

TO BE PRODUCED TO-MORROW NIGHT. After daily rehearsals of over a fortnight Mr. Lawrence Barrett will produce the new Italian tragedy, "Guido Ferranti," for the first time on any stage at the Broadway Theatre to-morrow any stage at the backery of the tragedy is a good deal of a mystery, as Mr. Barrett and his manager refuse to reveal his identity.

The play is in five acts, and all its scenes are laid in Padua. The hero is fluido Ferranti, who has aworn an eath of vengeauce against his father's

murderer.

Ferranti discovers that the man he is looking for is the reigning Duke of Padus, at whose court he has taken service and with whose young wife he has fallen in love. Then follows a series of scenes expressing passions of love, hatred and revenge. The death of the Duke hurries on the tragic ending of the new.

of the play.

Mr. Barrett will be Ferranti; Mr. Vroom, the Duke of Padua; Mr. Smith, the Lord Justice; Mr. Lane, the Count Moranzone; Mr. Bruning, the Captain of the Guard, and Miss Gale, the Duchess of Padua. There are eighteen speaking characters in the tragedy.

The scenes will represent the market place in Padua, the painae of the Duke of Padua, the portal of the Duke's chamber, a hall of justice and the prison of Padua.

"THE LOUISIANIAN." "The Louisianian" is the title of a new and original play of international life and manners which

will shortly be produced at a matinee in the Madison Square Theaire.

The author, Colonel Airriend, is a Southerner, and the scenes in the play are talk siteranately in Paris and America. The period at which the action and thick foliage. Its checks takes place is the troubled time between the rise

Afat man and a skeleton will give boxing exhibitions uring the week at Doris' Eighth Avenno Mussum, drong the frenks will be a magnetic girl. At the Harem Mussum Commodore Foole and his sister will be the wincipal carlos.

play Squire Modney.

Mile. Agnes Charcot, the French hypnotist, has been oughered to appear at Worth's Maneum this week. The other features will be the Samoan warriors and Miss Grace Cortland, who was known some years age as the Witch of Wall Street."

The now definitely assucunced that the Jefferson Plorence combination will continue mext season, and dat its tour will be opened at the Garden Theatre in actoher. Mrs. Join Drew and the other members of the ompany have been re-engaged.

The Windows Theses.

company have been re-engaged.

The Windsor Theatre's attraction this week is to be "A Midnight Beil." The cast will be almost the same as the one which gave the comedy at the Bjou Theatre during its run there. Mr. Richards being the deacon, Mr. Canfield the bad boy and Mr. Dillen the clergyman.

Mai has been engaged to play the principal part in the burloque of "Nero."

Miss Minute Painter will begin her starring tour in "A Mile a Minute" at Minure Sowark Theatre to morrow night. The uniar is said to count a number of sensor the all the sensor propertional mechanical effects. In Miss Paper 19 Sitgreaves, Mr. Charles Dericus Baly, Miss Heverly Sitgreaves, Mr. Charles Unets and Mr. Harry Clifften.

Mr. Joseph Hatton's criginal drama, "John Medham's Double," has been placed in rehearsal at Failmer's Theatre, to follow "Modeb." The play is founded on Hatton's five to the same thans. In the play Mr. Willard will play a distance of the same than in the play Mr. Willard will be play a found and America.

"Sabes in the Wood" will be followed at Niblo's next week by the new local molodrama. "Noat's Ark." This play is said to deal with the dark side of life in the metropolis and to countin some realistic mechanical effects. It is quite likely that Manager Gilmore will beast. "It is quite likely that Manager Gilmore will beast," during the holidays next season.

"The Old Homestead." with Uncle Josh, Happy Jack, Cy Prine and all its quite interesting characters of New England life, will return to the stage of the Academy of Munke to-morrow might. Mr. Thompson quickly discovered that "Josh Whitcomb," which he has been giving for the past two weeks, was not the drawing nitraction its ence was and for that reason he has shived it.

A hig revival of "The Two Orphans" is promised by Miss Kate Claxton tat the Grand Opera House next week.

at the Harlem Opers House.

Mr. Crane will oud his stay at the Star Theatre in "The Senator" on Saturday night, whom he will make a farewall speach. Among those who are expected to be present to hear Mr. Grane talk about rag have and the lariff are Lloutenant Governor Jones. Speaker Sheehan, ten State Sonaters and their wives and a number of Assemblymen. A week from to morrow night "Mr. Potter, of Texas," will be given its first production, with Mr. Frank Mordaunt in the little part.

Mr. Pastor announces that the Glenserrett troups of arcobats, which will appear at his theestre this week, is the only troupe that has ever appeared before Queen Victoria. The troupe consists of adult acrobats, and hr. Pastor says this country has never seen their like, The others on Mr. Pastor's bill this week are Miss Maggie Clins, the St. Felir Sisters, Edwin Franch, the three Lorelas, J. E. Drew, Delbauer, the man frog; "felding, the luggies; Professor Maccann and Myan, the "mad musician."

SURPASSING. "What do you think of Harkins as a talker?" "He is brilliantly dull."

THE PINK PERSIMMON.

[From the Dallas (Texas) Naws.] The tenderest and most beautiful fruit on earth is the large, clear, pink persimmon, as it grows and ripens in the old States, with their moist climate and thick foliage. Its cheeks are not burned by

TOLSTOI MAKES WAR ON FALSE SPIRITS.

Great Russian Writer.

A Dramatic Satire from the Pen of the

"THE FRUITS OF SCIENCE."

Scenes in the Drawing Rooms and Servants' Halis of St. Petersburg.

Count Tolstoi is untiring. At an age when most men would be courting rest he goes on writing, working, analyzing. He has imposed a task upon himself and, though he fall, he will perform it.

The latest effort from his pen which has reached us is as curious in its way as his novels. It will not rouse such fierce and futile controversy as the "Krentzer Sonata," but it will certainly attract all who profess an interest in the strange evolutions of thought and superstition of modern

To enjoy the full savor of the play which Tolstoi calls "The Fruits of Science" ("Fruits of Culture may be a better rendering of the title) you should read it in the Russian. It is impossible to give the pungent point of the original in English. Or, if the idiom of the author be beyond you, a French translation, which has recently appeared in Paris "Les Fruits de la Science." Lemerre), may be commended as an approach to the original.

"The Fruits of Science" is a satire, in dramatic form, on the vanity and folly of the Russian pobles. It would hardly suit the boards. It is too sketchy for that. But it will more than repay you to read it in the study, for which, we may assume, it was intended.

The plot of the play, which has four acts, is laid ju the mansion of the Svesdintzev family, in St. Petersburg, and, disdaining all dramatic conventions, the author has devoted himself infinitely less to incident and action than to the portrayal of certain types of character.

He has evolved some hundred bits of dialogue. for convenience called scenes, in which he unfolds a simple tale of "spiritualistic" fraud and trickery. The plot, however, is a mere pretext for studying various social phases, for allowing the writer to contrast the crass dulness of a group of peasants with the fatuous frivolity of the Svesdintzevs and the set in which they move, and for showing us how both are regarded in the servants' hall in which they come together.

Leonid Fiodorovitch, the head of the Svesdintzev

family, is a fair specimen of many Russian nobles. Weak, credulous, well meaning, steeped in the prejudices of caste, after withdrawing from the army he has found "his occupation gone," and to kill time has, with his foolish wife, become a fercent adept of "spiritualism."

The emptiness and folly of the life he leads is mercilessly pictured by Count Tolstoi. Improvident, like most men of his class, he has drifted into debt, and to meet some engagement more pressing than the rest has resolved to sell some and in the provinces.

His wife, Anna Pavlovna Svesdintzevna, is a vic tim of "nerves." She spends her days in treating her imaginary allments, and when she is not



wrangling with her servants or pestering her dec tor she devotes herself to investigating the more or less surprising "phenomena" of "apiritualism."
The Sveedintzev olive branches, Vassili and Botsy, are types of young Russia. They have a vencer of culture, they are familiar with Parisian slang and they have dabbled in various "isms." But at bottom they are silly and ill balauced orea-

tures, to whom life has little serious. Beside them a pert and pretty lady's maid, called Tania, seems almost clever. Tania has more than one admirer in the servants' ball. A valet, Grigori, pursues her with not particularly virtuous attentions, but she prefers Semion, a rustic under butler, whom she has promised to marry.

There is much humor in the opening scenes which reflect the disorder and recklessness of fashionable housekeeping in Russia. The characters-masters and servants-the foppish Grigori, Jakov, the butler; Fiodor, the pompous, but affable body servant of Laonid Fiodorovitch; Semion, Tania and the rest, are all well drawn and real Perhaps the most striking of them all, however, is a drunken cook, who has been discarded by his employers and now hangs about what was his kitchen. living on the scraps thrown him by the other serdrearily recalling his past prosperity and cursing the hardness of the nobles.

The character of Anna Pavlovna is described in the appended dialogue. The speakers are her doc-

tor and a visitor called Sakatoff. THE DOCTOR-Ah, good day. SARHATOFF-Good day, Doctor. (They bow.) THE DOUTOR-I thought you were abroad. Have you called to see Leonid Fiederovitch?

SARHATOFF-I have. And what brings you here? Is any one ill? THE DOCTOR (smiling) .- Not exactly. Ladies are fauciful, you know. They will sit up till three at night playing whist and pinch their walsts in. and when they're nervous and well on in years-SAKHATOFF (laughing)-Is that how you explain away.

very pleasant for her. THE DOCTOR (laughing)-It's true, though. She is every bit as whimsical as I say. What is the consequence? The digestive organs get out of order.



never get time. I'm too busy. (To Tania)-Is Come now. Madame up?

Tanta-Madame is in her bedroom. Won't you walk in? SARRATOFF-Well, I'll see you later.

THE DOCTOR-Delighted. (Exeunt Doctor and Sakhaton by opposite doors.) As you may suppose, the fads and the vices of the anion are freely discussed down stairs. But the last summer \* = comments are not very cruel. We hear nothing | LEONID PRODOROVITS like the awful cynicism which Zola ascribes to the could ha servants in "Pot-bouille," for instance, and if. | cannot.

after listening to the gossip, we despise the Svesdintsevs we do not dislike them very actively. They are evidently victims of the peculiar constitution of society in Russia, and their badness and folly are due to their training. They have inherited their scorn for "the lower classes," and their inanity is the result of many centuries of idleness and luxury and self-indulgence, which have onfeebled their brains and unfitted them for the stern work and duties of the world.

The arrival of three peasants in the first act gives the play new interest. The rustics have come up from Koursk to see Leonid Flodorovitch, of whom they are anxious to buy some land in their vii-



TANIA, THE MAID.

lage. The nobie hesitates. He is hard and wants some cash, while the peasants suggest part down and instalments. Tolstol makes the most of the incident, using it to display the grossness, the tenacity and ignorance of the rustics, which form a curious foil to the discainful elegance of Anna Pavlovna, the patronizing kindness of her spouse and the pertness of the Svesdintsev lackeys. And here we may do well to quote again.

Enter three peasants, preceded by Tania. Tania—This way! This way! FIODOR IVANOVITCE-I just gave orders they were GRIGORI-That's one up against you, old muddle-

head: TANIA-Don't mind them, Fieder Ivanovitch. They can wait in the corner here. FIODOR IVANOVITCH-They'll dirt the floor.

TANIA-They wiped their feet. I'll clean the floor up anyhow. (To the peasants)-There. Sit (The peasants remain standing in embarrassed attitudes, fumbling with their handkerchiefs, in which they have wrapped some presents for the master of the house-a cake, some eggs and embroidered napkins. They bow awkwardly to Fio-

GRIGORI (to Fieder Ivanovitch)-Fieder Ivanovitch, they say there's lots of style about Pironnet's boots. Do you think they'd beat that chap's? (He points to the feet of one of the peasants.)
Frodor Ivanoviron—You always a making game

FIODOS IVANOVITCH (rising and approaching the the peasants)-Good day, my friends. Good day. FIRST PEASANT-Service! Could you tell us how to get speech with Monsieur. Fiodor Ivanoviron - What do you want? Something about some land, isn't it?

want to buy. Could some one say we've come about it? FIODOR IVANOVITCH-All in good time. Wait here and I'll announce you. (Exit.)

FIRST PEASANT-That's what it is. Some land we

DEONID FIODOROVITCH (to peasants)-Now, then, what can I do for you? SECOND PRASANT-First accept our presents. FIRST PEASANT-Village offerings, look you. THIRD PEASANT-Don't rofuse them.

mustn't do that. We want to show that we honor



GRIGORI, THE VALET.

LEONID FIODOROVITCH-Fiodor, take these things FIODOR IVANOVITCH (to peasants)-Hand them to me. (Ho takes the gifts.)

LEONID FIODOROVITCH-Now, what's your busi-FIRST PEASANT-If you please, Your Grace, we've come to see Your Grace. \* \* \* LEONID FIGDOROVITCH-Yes, I know that, But

what do you want? FIRST PEASANT-We've come about the land that's for sale. LEONID FIODOROVITCH-What do you mean? Are

Finst PEASANT-Sure enough, we are. You made an offer to sell us some land last summer, and \* \* \* and \* \* \* the Assembly has given us full powers to make arrangements with you \* \* \* in the reg'lar way, through the medium of the State Bank and with the usual stamps. \* \* \* LEONID FIODOROVITCH-That's to say, you wish to buy some land of me through the intermediary

of the bank. Is that what you mean? FIRST PEASANT-Surely, and we want to pay. The total's thirty-two thousand eight hundred and

it. I've often wished to attend a scance, but I | \* \* Isn't that fair? Let's call it settled. \* \* \*

LENNID FIODOROVITCH-But I wrote to say that I would only sell if you could settle in cash.
First Peasant-Why, you see, sir, we'd like to

well enough, surely, but it isn't possible LECKID FIODOROVITCH—Then what's to be done? FIRST PRASANT—The Assembly hoped as how

LEONID PIODODOVITCH-That was last summer. 1 could have accepted the arrangement then. Now

seein' as you proposed the instalments yourself

Second Prasant-What's that? Didn't you lead us to believe you'd accept? And now that we've had this paper made out and accaped together the money \*

THIRD PEASANT-Don't be hard on us, little father. We've very little land. There isn't room on it for the fowls, let alone the oxen. (He bends his head.) Do not commit a sin, little father! (He bows low again.)

LEONID FIODOROVITCH-I admit I agreed to waitlast year. But events have occurred since then

which compel me to change my mind. SECOND PRASANT-To be surs. But without this land we shall degenerate and in short-degenerate. THIRD PEASANT-We've so little land. There isn't room for the chickens, let alone the cows. Have pity on us little father! Take the money.

Wearied of haggling Leonid Fiodorovitch retires to consult the "spirits," and out of this grows the

great scene in the play. A scance has been arranged at the Svesdintsevs, but the medium on whom they counted is ill. In this pass Leonid Fiederovitch has recourse to his servant, Semion, who, he hears, has strange mediumistic powers.

The greater part of the third act of "The Fruits of Science" is filled by an amusing presentment of the scance. Here Tolstoi goes to the limits of the farcical. The credulity of the people who attend the seance, the incredulity of the inevitable scepties and the mock erudition of a savant who "explains" the mysterious phenomena of spiritualism are humorously sketched. The author enters into the task of ridiculing the humbug of the spiritualists with all the zest that our "Bob" Ingersoll might have in exposing Brahminism.

He lets us into all the secrets of the business and chuckles over the simplicity of the savant who goes miles out of his way to invent theories to explain obstinate facts and has a lecture ready to meet all objections.

The phenomena at the seance are produced, of course, by natural means.

Tania, to oblige the peasants, has promised to work the spirits in their interest and obtain her master's assent to the sale of the land for which they hanker. With the connivance of her lover, Semion, whom she has coached before the meeting. she produces the most startling manifestations and finally induces the landowner to sign the transfer of the coveted property.

The denouement of the play (if a dialogued



THE PEASANTS.

play) is as simple and wholly undramatic as the Mile, Tania's tricks are found out. Her mistress' eyes are opened. But the savant refuses to be lieve he has been duped and remains a firm believer in the "spirits."

As for Tania and her lover, they depart with the peasants, delighted with the triumph of their fraud. The moral of the play is somewhat trite, but it is plain. So plain that those who run may read it.

NOTES OF MUSIC. The postponed Pachmann recital will be given in Chickering Hall to morrow afternoon at three o'clock,

next Sunday.

The Mannscript Society's account concert will be given in Chickering Hall on Wednesday, February 4. It will be given without an orrobestra.

Frau Ritter Gostse and Frau Scholler are the safoists engaged for the fourth symphony concert next Friday afternoon and Saturday evening, January 30 and 31.

The accord concert of the Schubert Club will be given in Lenox Lyceum Menday evening, February 2. The alugers will be assisted by the New York Philharmonic Club.

Mr. Walter Damyosch will continue his present series of lecture recitals in the Berkeley Lycoum to-morrow afternoon. The first act of "Ole Meistersinger" will be the thome of to-morrow's lecture.

the liver goes wrong and we have nervous attacks. The constitution is upset and I am fetched in to patch it up. Ch., these women are dreadful! (Smiles.) By the byc., you've turned spiritualist, I hear?

SARHATOFF—I? Not a bit of it. I'm an antispiritualist, if I'm anything.

The Doctor—Well, it's hard to go against such evidence as Krougosvetoffs. A university professor, my dear sir, and a man of European celebrity. We may scoff, but there's something in the liver in the part of the constitution is upset and I am fetched do you mean to pay me?

First Pragant—Well, the Assembly would like "Singified" will be anny on Wotan, and their fields in the pay of last summer—and to begin with, you'll get four thousand rubles at once—as is only right and proper.

SECOND Pragant—Four thousand rubles down and the rest can wait.

The Doctor—Well, it's hard to go against such evidence as Krougosvetoffs. A university professor, my dear sir, and a man of European celebrity. We may scoff, but there's something in the liver of the attention of this city. For the opera this week first nighted attention of this city. For the opera this week first nighted attention of this city. For the opera this week first nighted attention of this city. For the opera this week first nighted attention of this city. For the opera the week first nighted count, of this city. For the opera the week first nighted for the payments of the night of the city will be appeared to a payment of the city will be appeared to a payment of the city will be appeared to a payment of the city will be appeared to a payment of the city will be appeared to a payment of the city will be appeared to a payment of the city will be appeared to a payment of the city will be appeared to a payment of the city will be appeared to a payment of the city will be a payment of the city will be a payment of the city will be appeared to a payment of the city will be appeared to a payment of the city will be a payment of the city will be a payment of the city will be a payment of the cit